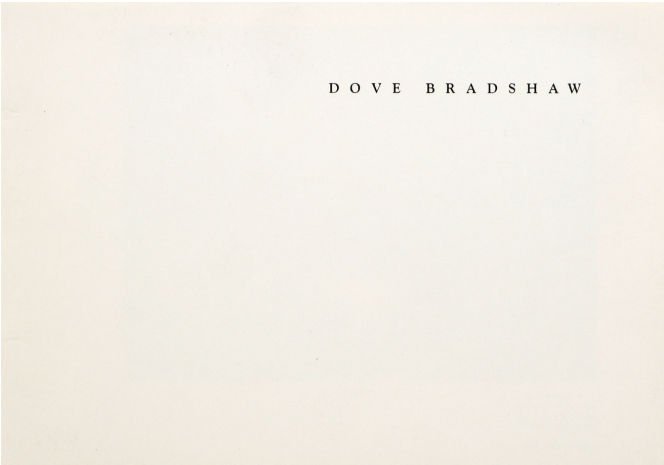


Catalogue

Dove Bradshaw

This catalogue accompanied an exhibition by Dove Bradshaw at Stalke Galleri and presents a focused selection of works centered on material instability, time, and non-possession. The publication brings together photographic documentation and textual contributions that frame Bradshaw's practice as process-based and continuously unresolved.

Bradshaw's work engages with change as a constitutive condition. Through the use of chemical reactions, fragile surfaces, and environmentally responsive materials, the works resist fixed form and stable ownership. Emphasis is placed on transition, duration, and the viewer's encounter with works that remain in flux rather than completion.



DOVE BRADSHAW

Dove Bradshaw

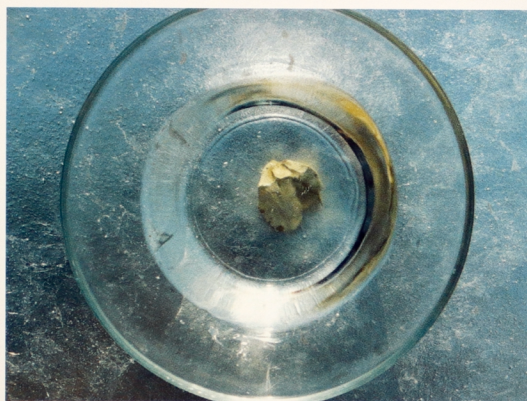
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Photography: Kevin Clarke
Text: John Bessler

Edition: approx. 1,000

Pages: 8

Selected pages from the catalogue produced in connection with the exhibition at Stalke Galleri.

The pages consist of conversations and critical excerpts by John Cage, Thomas McEvilley, and others, reflecting on change, non-finality, and material transformation. Rather than describing individual works, the texts frame Bradshaw's practice through notions of time, indeterminacy, and the refusal of fixed form and possession.



Indeterminacy
1995, 16 mm film still
of liver of sulfur
dissolving in water

Close up some minutes later



nothing. And the egg piece to me seems to suggest all of that...

C: Yes, it's quite amazing. The fact that the piece changes requires a change, for me; it requires a change of attitude. If I so to speak change with it, then I can change with the world that I'm living in, which is doing the same thing.

M: Which is also changing in uncontrollable ways. So this is what you meant about art being a tool to help you enjoy life.

C: Yes, and to not be set mad by it.

M: So at first the artwork fulfilled your expectations and then it ceased to fulfill them...

C: Now it's teaching me something.

M: Now it's teaching you about the limits of your expectations.

C: And its answers and its handmaiden-ness will change too.

M: If the handmaiden to the spirit is changing, then is the spirit changing too?

C: Yes. We're confronting now it seems to me in the very full way that her work is itself working - the identity, not the separateness, but the identity of time and space.

John Cage and Thomas McEvilley in conversation, 1992

Since (Bradshaw's) pieces are never final but will continue to change, how could a particular work be invalid? It can only be found more or less attractive at a particular moment. It's a more Oriental esthetic philosophy than we are used to; risky, by Western standards, yet it produces beautiful results.

Reagan Upshaw, 1993

Dove Bradshaw... has a distinct individual voice... (Most) of the works here are unfinished, and never will be finished. (She) likes to set a work in motion, then put it out into the world to continue under its own steam. Contingency 1-5, for instance, consists of five silver panels, treated with liver of sulfur. ...As the various substances react with each other - and with the air, with the water in the air, and with the moisture in the breath of the spectators - patches, blotches, lines and dots bloom and scab across the surface of the metal.

Duncan McLean, 1995

Bradshaw's plane of tarnishing silver does turn out to be a kind of mirror, despite its lack of polish, its refusal of clear and literal reflection. *Videmus nunc per speculum in aenigmate...* We see through a darkened mirror.

Barry Schuabsky, 1995